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## THE YALE APPOINTMENT

Announcement is made that Mr. Sergeant Kendall, of New York and Newport, R. I., has been elected Director of the School of the Fine Arts at Yale University to succeed Mr. John Ferguson Weir, N. A., who retired at the close of the last college year after forty-four years of service.

Mr. Kendall is a member of the National Academy and has had paintings purchased for the permanent collections of the Metropolitan Museum in New York, the National Gallery in Washington, and the Pennsylvania Academy of the Fine Arts in Philadelphia. He has won many art awards in this country at the Chicago, Omaha, Buffalo and St. Louis Expositions, the Pennsylvania Academy of the Fine Arts, the National Academy of Design, and received a gold medal at the Paris Exposition.

The appointment is of special interest as Yale University has the first established (1866) school of the fine arts in connection with any American university.

## IN THE MAGAZINES

In the *Cosmopolitan* for August will be found a most charming sketch of the genius and work of Boutet de Monvel. This artist, whose recent death was a serious loss to art, has for many years furnished the world with illustrations and decorations full of the whimsical, human spirit. As art his work was delightful, but he will be remembered, perhaps less for that than for his intuitive reading of child life and failings, for his reserved but persistent humor, and for his skill as a designer. The article mentioned does not pretend to give the sequence of the artist's performances or even a life history, but, rather, attempts to acquaint readers with his personal qualities and ideals. It is worth reading.

The *Bookman* for June contains an article on "Some Modern Dutch Etchers," by Cleveland Palmer. It is well illustrated.

A recent number of the *Edinburgh Review* (April) contains a somewhat solemn, but none the less serious and honest discussion on "The Tendencies of Modern Art," by James Bone. This paper reviewing three recent books on art\* attempts to collate the present day fragmentary and seemingly unrelated esthetic conceptions, in order to reveal a common impetus behind them all. To one unfamiliar with art history and epochs, or unaccustomed to following the springs of inspiration and enthusiasm to their source (not sources because there is but one), the paper will, in a measure, explain the causes of recent revolts, though it does not justify the results. As a matter of fact the revolts are still in full swing, and the treats offered to the public, from time to time in the name of art are manifestly but phases of a movement which may culminate in beauty and power. The article presents certain data and suggestions which may prepare the interested layman for intelligent inspection and judgment of modern art in the making.

The *Fortnightly Review* for May contained a sketch of the life and personal history of Henry Ospovat. It is quite incomplete and onesided as to facts, but most interesting because of the insight it gives into the life and beliefs of a unique man. Ospovat produced some of the most beautiful book plates, illustrations and designs to be found anywhere, and if he at times prostituted his art to serve some obscure private feeling or desire, the fine things he produced are still as fine. This character sketch of the highly talented Russian Jew, who might have excelled in each of several fields, who died unsatisfied with both his life and his art, is worth reading.

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\*The Letters of a Post Impressionist. Being the correspondence of Vincent Van Gogh. Translated by Anthony M. Ludovici—Constable & Co. 1912.

The Position of Landscape in Modern Art by Cosmos—George Allen & Co. 1912.

Hercules Brabazon Brabazon by C. Lewis Hind—George Allen & Co. 1912.